

**DOGRAS :
THEIR LANGUAGE AND
LITERATURE**

(A BRIEF ACCOUNT)

PROFESSOR GAURISHANKAR

October 5, 1981

To Prof. Ashok Jethi
with compliments
from the author
Gauri Shankar

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(A BRIEF ACCOUNT)

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DEDICATED
TO

Dogras in The Defence Services of India :
INDIAN AIR FORCE, NAVY AND THE ARMY

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The undersigned will feel grateful if this essay evokes an interest in its reader to know Dogras and their Dogri in historical and literary perspective. 'Vande Mataram' : All homage to my revered mother in whose lap I had first lessons in Dogri.

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5-10-1981

INTRODUCTION

The difference between a *dialect* and *language* is very subtle and intriguing. Languages are the result of continuous growth. They are the natural product of the genius of communities which speak them. More closely the members of a community are knitted together by common bond of interest and culture, less likelihood there will be for its breaking up. In the hilly tracts and craggy hillocks covered by thorny bushes and thistles, where distances are measured not by miles or milestones or meters but by crow's flight, where one bunch of hamlets on one hill top and its slippery slopes is separated from another by deep hill streams and rivulets in dark gorges and dungeons, there different dialects of the same language seem to take form and shape for their respective area of influence. Dogri spoken by Dogras whose homeland is Duggar has been subjected to such conditioning as evident by the existence of plurality of tongues of Dogri speech. The word Dogra is a tribal name signifying the homeland of all those who for generations have been the natives of that region belonging to all faiths and occupations mostly militant. The word Dogri is a feminine noun indicative of the speech of Duggar Desh, which is a derivative of Sanskrit *durgara*. Three plausible sources have been suggested to explain the origin of Duggar, viz., Durgara, Dvigarta, and Doongar. Applying the laws of phonetics of sound change, the word Durgara alone can claim to be the scientifically correct source. It means "a region of difficult traverse", "invincible", "unconquerable", "difficult to be subdued."

Historically this hypothesis is confirmed by the Chamba State Copper plate inscription of the eleventh century when a confrontation with the 'Durgaras' is mentioned. This is the earliest reference to Durgaras so far discovered as an archaeological evidence. The Durgara Desh was situated in the submontane region of the Himalayas extending from the Sutlej to Jehlum river. The Daravabhisara is the name given to this part of the country which means rich in woods and forests and

extensive (*daru*, the Devadara tree, *abhisara*, extended). It is towards the south of Pir Panjal Range and to the north of Gurdaspur, Sialkot and Gujrat districts (the last two now in Pakistan as also Shakargarh Tehsil of Gurdaspur). The tribal name Gurjara bears close affinity to Durgara. There are Gujjars in Jammu region. How far can the name Durgara be related to 'Dongar and Doongara' of Rajasthan needs investigation. Dogri, of course as a language is mentioned by Amir Khusro who flourished in the early part of eleventh century. The Dvigarta is a new coining by an erudite Pandit, in the reign of Maharaja Ranvir Singh of Jammu (1857-1885) on the analogy of Trigarta which is mentioned in the Mahabharata. It is curious that the Rajatarangini, chronicle of kings of Kashmir, mentioned Babor principality (Babbapur) belonging to this Durgara region. The word Jammu is not quoted in the famous Rajatarangini. Babbapur (Babor) is situated 17 miles towards the east of Jammu. Jammu town had not gained ascendancy in the time when kings of Kashmir held suzerainty over the then neighbouring hill chiefs of this sub-region. There are archaeological finds in Babor newly discovered.

Jammu came into limelight of Indian history with the invasion of Timur (1399 A.D.) when he pillaged it on his return journey after the rampage of Nagar Kot (Kangra). It may be mentioned also that the word Trigarta occurs in Panini's grammar (Ashtadhyayi, V.3.116) who were known as men at arms (*ayudhajvina*), whose livelihood depended upon the use of weapons of war. However, Durgara is not found in Panini unless they were the offshoots of one of the six tribes mentioned by Panini as above.

Three terrains form this modern Dogra region : 'Kandi' (craggy, full of thorns and thistles and waterless), dry, sandy and stony and of hard soil, 'plain-cum-riverine' and 'pahari', mountainous. The soil of Kandi has played the most important role in the building of Dogra character. It is the land of craggy hillocks and rugged rocks where the Dogras have lived and fought for the freedom of their hearths and homes. It is a region where water is scarce and deep wells have to be dug and reservoirs and tanks to store rain water constructed till

recently before the advent of water supply works. Pumping machines are now constructed and tube-wells are dug. Jammu has had many tanks for drinking water which were in existence lately, e.g., Rani da Tala, Mandi Gadadhar Temple Tank, Raghunath Temple Tank, Tillo da Tala, Ajaib Ghar Tank (which are filled up now). There was a tank near Ranvireswar Temple which was filled and where Gulab Bhavan was built. It may, however, be stated that this Bhavan, a hall built to commemorate the memory of the illustrious founder of Jammu and Kashmir State Maharaja Gulab Singh is not commensurate with his grand achievements as a pre-eminent organizer and reputed commander of forces. This small-sized hall in miniature called Gulab Bhavan is an apology of a memorial for a great Dogra hero. This petty building has ceiling of corrugated iron sheets. These days even small buildings have R.C.C. (reinforced cement concrete) ceilings. But this Bhavan possesses no architectural grandeur and is but a poor specimen of modern architecture. What a pity for the paucity in imagination for its design and its execution on the part of its builders. This is just a sheltering shed from rain and hail and dust storms. When any function, however, insignificant is going on under the roof of this shed, there is more reverberating noise produced inside by the non-sound-proof ceiling of corrugated iron sheets than that produced outside by the rattling of heavy wheeled vehicular traffic on the road mingled with hootings of cars and the screaming and blowing of horns by the scooters, matadors and omnibuses. It is just situated on the brink of road of overwhelming and over-crowded traffic with no parking space. A memorial to commemorate the memory of Maharaja Gulab Singh the great should have been built on the site of the demolished Ajaib Ghar by the side of the recently built Assembly Hall of Jammu and Kashmir. That would have been but just. But who cares !

Raulki was another tank on which now stands the cinema and the medical college. The main building of Shri Raghunath Temple has still a covered water reservoir. However, Jammu had the privilege of water supply from the perennial flow of the *Tawi*.

The Kandi soil is not rich in agricultural fertility which depends upon monsoon rains. And recently a canal has been commissioned to irrigate a part of Kandi region. The people of this part of the country have to work hard to earn their living and are therefore sturdy and hard working, riskful and adventurous, fit to become soldiers. Their characteristic was known to Panini and Maharaja Ranvir Singh adopted his royal emblem, the motto "Prashasta Ran Virata" with two Dogra soldiers in full arms and helmets holding a shield in between. The motto means whose "Bravery in War is renowned."

This Kandi region is the central tract of Dogri speaking people and is the heart of their motherland, Duggar. The Andarwah (*antarvah*), i.e. riverine region lying in the plains which is fertile, yields much grain being irrigated by rivers and canals. The hilly tract is generally dry and barren. At places it is full of verdure and pine trees as in the surrounding area of the two famous lakes, Manasar and Saruinsar. Mr Drew in his "Jammu Territory" speaks of these two lakes as referred to in the name Dvigarta. The river Ravi forms the boundary line between the eastern Duggar¹ [Praci Dogri] with Kangara as its centre and western Dogri [Pratici Dogri] with Jammu as its centre.

The Duggar territory forms the recruiting ground for the Dogra, Punjab and J & K Regiments of the Indian Army. It so happens that the eastern Duggar is dominated by the ruling dynasties of Rajputs, viz. Katoch, Jaswal, Guleria, Dadwal and Sibia and others, whereas the Dogras of the main family of Jamwals have branches of their family known as Jasrotia, Samial, Lakhanpuria, Balauria and Bhadwal and others. Bhaus,² Chibs and Manhas also belong to Rajput clans. This reference to the political background of the Dogri area reveals one important fact, namely that Dogri has been cultivated by the Dogras who have remained for ages under the rule of petty

¹See Part II of this monograph on Praci Dogri, i. e. 'Kangri—A Study' by Dr. Shym Lal Dogra.

²Compare Bhaus in Maharashtra; viz. Partap Bhau College in Poona near Paravati Mandir. Also compare Hari Bhau Upadhyaya in Ajmer.

chieftains and Rajas of their small principalities and estates in the land of Duggar. This cultivation of Dogri has had an important effect on Dogri speech. It is courteous and courtly, sweet and loveable as it had been the court language of the rulers of this land. After the Punjab came under the influence of Islam in the tenth century its language was influenced by Arabic and Persian more than Dogri which remained partially free from such foreign influence due to its position of seclusion in the submontane region of the lower Himalayas.

DOGRAS

The Dogras are as old as Dogri. Both are concomitant unless it can be proved otherwise which is next to impossible. Man precedes speech, for a child is an inhabitant of all countries but speaks the language of none. That is the rule of Nature and Law of God who manifests HIMSELF in speech, i.e. Shabda Brahma. Coordinated speech is the divine gift to man by which means he is what he is and what he would be, for mankind lives on thought; and speech and thought are simultaneous in their birth. It is difficult to say which precedes which; they are just twin born. The first main audible difference between man and man is his speech leaving aside other characteristics.

Dogras are tribal and clannish in their habits and in their manners and customs. They are superstitious in their beliefs and orthodox in their rituals. They believe more in the almanacs and have traditional faith in them as interpreted to them by the priestly class which exploits them for their economic gain. Liturgy is as ignorant as its clients are illiterate. The labyrinth of ritualism has caught their fancy through tradition which dies hard and Dogras are dumb followers of tradition as preached in the Puranas which teach Puratana Dharma or Sanatana Dharma as they call it. The land of Dogras has seen no reforms and produced no reformer. They have lived for the glory of their Lords and Rajas and petty princes and estate-holders. They have been serfs, slaves, servants and soldiers who won for their masters booty and riches in battles and wars and feuds.

Dogras though economically poor indulge in lavish expenditure on the rites and ceremonies before a child's birth, during life, and after life, in fasts, feasts, favourite frivolities, both rural and urban and these are in myriads and in countless number.¹ They incur heavy expenditure in marriage ceremonials and ceremonies even beyond their earning capacity and exhaust their savings if they have any on useless and meaningless social and showy formalities. Death obsequies are grotesque, stupendous and purposeless. It is a mere mimicry of hide bound tradition. They seem to have more faith in astrology than in God. They are devoid of seeing the divine light which shines in the Vedas and have more faith in the Puranas, the product of the decadent mind of Indian thinkers. They have yet to shake off the quilt of idle and lethargic way of life and way of thinking. They have to think bravely, vigorously and originally in their struggle to live as Dogras of past glory which is fastly vanishing. Taboos of Dogras are too many and innumerable. In certain cases the Dogras hesitate to utter the exact name of the town or village to which they belong. They consider it ominous and inauspicious to utter Jammu in the morning and instead euphemistically they call it 'a city of stones or a city of shrines'. Similarly they call Akhnoor as 'a city of the river' and Samba as 'a city of printed textile' and the village Sunma (सुन्मा) is named as 'a village of glassy bangles' which it manufactured. Dr. Sham Lal Dogra has also noted that this practice of calling by alternative names some habitations in place of their current popular names is also found in Kangara, viz. Kangara is called as Bhaun, Sujampur as Upparata Saihar, Nadaun as Burla Saiher, Laungani as Phere ala gra. This shows tribal and clannish nature of the people who use such alternatives perhaps out of rivalry and jealousy.

Dogras are often engaged in petty family quarrels which are a feature of feudally oriented social unit. They are men of arms and adventure. A Dogra will 'break but not bend'. These features indicate their strength of character as men of sword and

¹Vide a specimen of almanac in Jammu in 1973 Vikrama. This Tithi Patrika was published in Jammu Press. It was discovered by Shri B. P. Sharma.

not the wielders of pen. Exception to this general rule in the eighteenth century may however be pointed out in the reign of Maharaja Ranjit Dev in whose reign Kavi Datt became conspicuous by his translation of Drona Parva of the Mahabharata into Hindi verse and wrote Braj Raj Panchasika, a narrative of Kangra campaign of Prince Braj Raj Dev. In the recent past under the Dogra Raj pioneered by Maharaja Gulab Singh some Sanskrit and Persian scholars flourished in Jammu and Kashmir. Setting up of Raghunath Sanskrit Pathashala attached to the great Raghunath temple was a great step to revive Sanskrit learning. This institution was headed by Pandits educated in Benaras and Mithila. Many a scholar of Sanskrit was produced by this temple of learning.

It is but natural that men of fighting forces have little time and liking to pursue literary and fine arts. However at their courts the lords and chiefs patronised the learned and those versed in other arts, e.g. Music, Painting, Dancing. They also exercised in sports, e.g. Neza Bazi, Kabaddi, Races, Archery, Wrestling and other games.

The *virile* character of the Kandi people owes much to the rugged, unproductive, dry, sandy and stony soil of the region leading to a simple and unaffluent living. Family pride is in the very blood of Kandi people. Poor and austere and frugal living makes them sturdy and hard and gives them the tenacity in life struggle and fixity of purpose to raise means of living and fixity of aim. The Kandi tract starts from the Ravi and goes further upto the Chenab and a little beyond lying between Pathankot and Bhimber. Lakhanpur, Jasarota, Samba, Jammu, Akhnour, Kalith, Palanwala, Ambariala, Batala, Bhimbar are important towns lying in the Kandi Range of the submontane area of Sivalik hills. The outer Himalayas plain-cum-riverine region has Kathua, Hiranagar and Ranbir Singh Pura and the belt of the *Tawi*. The Chenab belt from where it branches off into many channels, Pragowal, Bakor villages are on their banks; while the hilly terrain claims Basohali, Ramnagar, Udhampur, Riasi, Pauni, as its chief towns.

It is not only the inborn peculiarities of a race but also its soil and climate, raiment and occupation which combine to

form the character of a people. Food and drink, dress and ornaments, games and pastimes, luxury and amusements, art and crafts in fact all the pursuits in our day to day life contribute to culture. Thus culture is the way of life of a set of people. While religion, art and literature give shape to culture, they find expression in every sphere of life and its activities. Behaviour and conduct constitute culture and the expression of inner self is the soul of one's culture. Chief characteristics of Dograism are briefly given in these lines, but the main contribution of Dogras to the composite culture of the world is their militarism. Culture of Dogras lies in their militarism and discipline of life, hardihood, honest labour and truthful conduct. Poor in pelf but rich in righteousness is their motto of life. Devotion to duty, tenacity to reach the aim they fix is their purpose of life. Adamant by nature they are resolute in action and firm minded. The Dogras of non-modern period were orthodox if not puritans and their Dogri *maryada* is seen in their etiquette, ethics and conduct and their strict observance of ritualism in the path of life. Their fasts, feasts and pilgrimage to holy places especially the Ganges and worship of gods and deities and divines and goddesses are well known. Places of local pilgrimage are Suddha Mahadev, Purmandal, Devika, Bini Sang (where Jammu Tawi joins the Chenab river), Sukarala Bhagavati and Mother Vaishno Devi. As a matter of fact all their days in the months and year are associated with some ritual. Sometimes several religious functions fall on the same day. It means each day had a sign post and prescription to pass it in a prescribed manner. Astrology, and soothsayers laid rules of individual and social behaviour. They have never been free thinkers and they are driven by tradition in the march of their life. Land cultivation among the Dogras is pursued by the agriculturists. It was never the trade of caste Rajputs, who thought it below their dignity to handle a plough. Those who cultivated land were considered low in the Rajput hierachy, e.g. Minhas, Bhaus and Chibs, as against Jamwal Rajputs. The Brahmins pursued the profession of priesthood. Labour class of course were treated as slaves and untouchables. In most of Dogra towns, industry is equal to nil. Transport in hilly tracts is difficult and men

and mules are its means. The only rail link of 25 miles was lost to Jammu territory as a result of the fateful partition of India in 1947. Now Jammu has been connected by rail with the rest of the country via Pathankot, Samba, Hiranagar, Kathua being the chief railway stations on the new line. Delhi-Srinagar Kashmir Highway road runs through Jammu which is a vast military base for operations in war.

The Dogras have gained certain qualities from being a martial race. Their country has led an independent political existence and "break not bend" attitude is borne by the campaigns of conquest viz. campaign to conquer Kangra by Maharaja Ranjit Dev's son Braj Raj Dev in eighteenth century and the famous campaign of Zorawar Singh against Ladakh (1835) in the reign of Maharaja Gulab Singh (1792-1857). Gulab Singh was made Raja of Jammu in 1822 by Maharaja Ranjit Singh of Punjab and became Maharaja of Jammu and Kashmir in 1846 under the auspices of the British East India Company. They helped the Government of India to keep the enemy away from the borders of their homeland and extended and consolidated their territory which now forms J & K state. However, they could not withstand the onslaught of Kabails on Jammu and Kashmir in 1947.

However, after the time of surrender of the Punjab to the British following the death of Maharaja Ranjit Singh the part played by the Dogra diplomats does not speak highly like that of war-like heroes. But the fact of the matter remains that however proud the Dogras may feel of their martial qualities of hardihood and discipline, they remain a poor and backward race, poor in their economic status and poorer are they in their knowledge of arts and crafts and poorest in their literary achievements. They have not found much favour with learning and scholarship. Dogras are known for their skill in warfare and have not worshipped Saraswati, the goddess of learning. They love Shastra (शास्त्र) Vidya and lack devotion for Shastra (शास्त्र) Vidya.¹ For contribution to literature they owe an apology. Duggar is and has been a fertile soil to provide immense fodder

¹See प्रशस्ता रणवीरता at page 4.

for the cannon.

Dogras are credulous and with simple primitive mind they still believe in charm, witchcraft, exorcising, miracles, omens, magic, jantar-mantar, superstitions and supernaturalism. In this respect they are primitive. Their belief in augury and thought-reading is obviously discernible in their worship of *Bawa Jitto* who committed suicide against the oppressions of his feudal lord. Feudalism did not die, but Jitto could not survive. His ballad of martyrdom is sung by bards to the enchantment of village-folk. The devotees of Jitto and Dada Ranu swirl their heads in ecstasy and they predict the future of persons who pay obeisance to them with faith and devotion and fatalistic beliefs. The Uttarbahini is another place of pilgrimage and Maharaja Gulab Singh consecrated it with a local Gaya, another Tirth, and his son built several temples and endowed Jammu with a conclave of temples, Shri Raghunath Temple being the chief of them. Here the Pauranic mythology is revealed in stone with the epic hero Rama in the centre. Shri Ranviresvar is another big shrine dedicated to Shiva. Panchavaktra is older than the times of Gulab Singh associated with ideology of the worship of Shiva. Pir is a Persian word meaning mendicant chief. The Pirkhoh cave must have been first an abode of a Muslim faqir before a Shaiva had come to possess it. Ranvir Singh was a great Pauranic believer and every idol that he set up he got his name Ranvir Singh inscribed below it. Raghunath Temple is an epitome mainly of Epic and Pauranic mythology and less of Vedic reality. But it is strange that the figure of Parashu Ram, a contemporary of Rama, is missing in the great classical edifice the Raghunath Temple dedicated to illustrate the Puranas in stone icons.

However the statue of Parashu Ram has now been set up in Uttarbahini, the Gaya of Jammu, among the idols of ten incarnations of Vishnu to redeem its absence in Jammu Raghunath Temple where Dr. Karan Singh, M.P., has added a *Nataraja* figure.

But the glory and splendour of the royal city of Jammu is gone with the disappearance of the teaching academy, the famous Raghunath Pathashala which produced eminent Sanskrit

scholars. This institution alone could interpret what the great temple stood for. Stones do not speak. Scholars *interpret* the divine statues, *Silent Speech*. Now it is a museum of sculpture, iconography of modern times, a great treasure of cultural wealth. Living as we do in commercial civilization this must be guarded with great care. Other places of worship are too many to enumerate. As a matter of fact each village has its deity and monuments of satis called Dehari. Billawar has an ancient temple of Shivaji, Narasinghe da Ghakual, Devika in Udhampur may also be mentioned along with Bahu fort Durga temple Basohali is known for its school of painting. This art flourished under the patronage of princes who had time and leisure and aesthetic sense to appreciate what the artists produced. That art cannot be revived in this age of camera, cinema, radar, television, hotels, motels and Super Bazars. Rarely one finds a temple coming up. In this era of film and their stars and their dust, movies have become a part of our culture in India and Jammu can be no exception to it. Our present constitution is धर्मनिरपेक्ष while our ancestors were धर्मप्राण. Inadvertently perhaps secularism is wrongly translated as धर्मनिरपेक्ष. It should be लौकिक. Under the circumstances as narrated above Dogras will have to set up Dogri *maryada* or Dogri norm to define Dograism. They will have to evolve some discipline of life if they want to live as Dogras in this changing world. Time alone will tell.

DOGRI SPEECH

Dogri is as old as Dogras if not older. Dogri belongs to the Indo-European family of languages in India. It is a Sanskritic dialect and is an offspring of Vedic Prakrit as it preserves the characteristics of all the stages of development from Vedic times down to the present form. It is a very interesting phenomenon that the cultured language of ancient India was called Sanskrit, i.e. a refined speech. Regional names appear with the rise of Prakrits, namely Sauraseni, Magadhi, Maharashtri and Paisachi of the Paisachas. Panini distinguishes Vedic Sanskrit and *laukika* Sanskrit. By Vedic he means the language of the Vedas and the rest is all *laukika*.

Languages change as they are subject to the law of flux which operates in all spheres of human activity. Phonetic changes which came into full swing in the middle ages started with Vedas. There are Vedic Prakritisims, viz. तितह (a sieve), रोमन्, लोमन्, रेखा, लेखा, भनति भणति. etc. etc. They show the beginning of the end in modern Indian Sanskritic languages which are surveyed in the famous Linguistic Survey of India carried out by the British to create regionalism on the basis of linguism and they succeeded resulting in disintegration of India. The earliest deviation from the Vedic is found in Avesta, the hymns of which can be transformed into Vedic Psalms by applying certain laws of sound change. In India the visible change from Sanskrit is found in Pali, the language of the inscriptions and edicts engraved on the Ashokan Pillars and Rocks spread all over India. It has more affinities with Magadhi than Sauraseni. Visargas of Sanskrit were dropped. The famous Sanskrit word ऋषि becomes इसि. Sanskrit consonants are weakest especially in the medial position. Some old changes still survive. People still say पैहा for पैसा. Diphthongs have changed their value. The final अ of words has disappeared in pronunciation though yet it exists in writing, राम which is uttered as राम्. Even medial अ is not pronounced, though written as सकता it is pronounced as सक्ता. Phonetic changes are imperceptible, but they slowly and steadily change the shape and form of word structure, morphology, idiom, syntax and semantics of man's speech from age to age. Fortunately Sanskrit had evolved a phonetic script. So its learners and speakers had not the curse of mastering spelling.

Philologists have framed laws of speech after analysing these changes in languages of various families. In the Indo-European group, we have, for example, Grimm's Law, Verner's Law, Fortunatov's Law. Other phenomena of sound changes have also been given names, e. g. palatilization, cerebralization, cognate nasalization, automatic nasalization, vowel gradation, assimilation, elision, syncopation, metathesis, tones and so on.

Dogri has its own tones, the cadence, the rythm, the flow, the stress and emphasis, the rise and fall of the voice and its music and the sweetness of the tongue. This reflects the culture and the nature of the people who speak it. The soul of the

speech is seen in the cadence and its intonation. Dogri is marked by musical characteristic pitch. It is the intonation of Dogri which makes it sweeter, more delightful and charming as we listen to it in prose or verse on the A I R (All India Radio). In its pure and unmixed form Dogri is to be heard in the mid-region of Dogra territory from women-folk who traditionally, free from urban adulteration and sophistication in speech, are likely to retain the purity of Dogri speech.

Each word in a language tells its own history and that of its speakers. Why do Dogras speak as they do can only be learnt through its linguistic study. The more you study Dogri, the greater the number of instances of sound change you will discover. Dogri is more archaic than its neighbouring Punjabi. Dardo-Pahari influence on Dogri as propounded by Dr. Siddheshwar Verma, a renowned Philologist, needs further investigation. So far it is confirmed that Dogri owes more of its origin to submontane Himalayan Sauraseni than to any other source. Local and foreign influences are but natural. With the invention of press and other means of communication the changes may become far and few between. But *language* must change if it is to remain a *language*.

DOGRI SCRIPT

Dogri possesses its own indigenous script. Maharaja Ranvir Singh of the Dogra Raj (1857-1885) of Jammu evolved a script called Nava Dogra from Takari, but this script did not flourish much even though he ordered Dogri language in Dogri script to be used in offices of Government and other offices. He even tried to make it a language of education. Legal stamp papers, postage and other documents were printed in Dogri. He started a press named Ranvir Prakash Press to print Dogri. He ordered that the officers of the Government will suffer 10% cut in their pay if they did not learn Dogri and its script and used it in their official work. But after his death this effort of his suffered unrecoverable setback. English and Urdu became state languages in Roman and Persian scripts respectively. Shri B. P. Sharma of Jammu, however, has discovered two valuable books in Dogri language and Dogri script : Lilawati

(a book on Mathematics and not a translation of Sanskrit book on Arithmetic, Lilawati, 344 pages), and Vyavahar Gita (1230 pages in 3 vols), a book on ethical code and morals and social conduct. It has nothing to do with the famous Gita of Lord Krishna. These two books were prepared by Jyotishi Vishweshwara (1838-1926). This famous author held different posts in the education and Dharmartha Departments of Jammu and Kashmir State. And these two books were printed in Vidya Vilas Press of Jammu in 1930 Samvat and 1941 Samvat respectively by the order of Maharaja Ranvir Singh. It could be very much interesting and of historical importance if these are printed in Devanagari script to enable the scholars to study the Dogri of the days of Maharaja Ranvir Singh. Shopkeepers of old type still keep their accounts in this old script whose ancient form is related to Takari, Landa and Sharada. Literature came to be produced in Dogri in Devanagari script in the early part of the twentieth century. Hence now Dogri in print follows the Devanagari script. This is the right step in the right direction as Devanagari is also the script of the language of the nation, Rashtira Bhasha Hindi. No attempt need be made to revive the Dogri script for literary purpose. Past is dead and that will not return. You cannot dip your finger twice in the same water of the flow of the perennial *Tawi* river.

While Panjabi starts with *ura, aira, iri, sassa, haha*, followed by a series of consonants, old Dogri alphabet known as Ganmet started thus 'Gnamat Om Swah Sati' गणमत ओं स्वः सति, Dogri influenced गणपते ओं नमः स्वस्ति, followed by a series of vowels and consonants. The beginning is significant in that it seeks for auspicious invocation of Lord Ganapati, Om and Swasika ॐ नमः सिद्धं (whis is an emblem of the Sun) and enjoins obeisance to the Siddhas. Whenever a child was introduced to write even Devanagari alphabet this formula was invariably recited by the teacher and the taught to invoke blessings for the welfare of both the pupil and his master, as सह नावतु in the Upanishads.

DOGRI LITERATURE

All languages from their very start do not possess

literature. They continue to exist only in speech and they continue to live on the tongue of the people. Such has been the state of affairs for ages with Dogri which only recently came to possess some literature. Dogri started its literary career in 1934 and it is less than half a century old. It is yet in its infancy to be evaluated. Even now Dogri has neither a standard dictionary nor a standard grammar. After nearly half a century of the coming in of Dogri into literary field, no anthology of Dogri is yet to be found. Paucity, to be more true, non-existence of literature in Dogri was noticed by Sir George Grierson in his *Linguistic Survey of India*, and he had to depend upon the specimens of translation into Dogri of the Parable of the Prodigal Son and the Sun and Wind for the analysis of the speech of the land of Duggar and gave the census strength of Dogras as two millions. Later in 1934 appeared the first book in Dogri prose, viz. translation into Dogri of Shri Bhagavadgita by the present writer. It was foreworded by the Vice-Chancellor of the Punjab University, late Dr. A.C. Woolner when he said, "The Dogras have been better known as soldiers than as men of letters and there is very little to read in Dogri. Indeed a student of languages can generally find nothing but the specimens given in Grierson's *Survey of Languages of India*."

"A work of this kind (viz translation into Dogri of Shri-madbhagavad Gita) contains so many Sanskrit words that it may form a dignified introduction to the dialect. Let us hope it will be followed by another work giving us an idea of idiomatic village speech and the daily life of Duggar. This little book is the first to be written in Dogri." Maharaja Hari Singh rewarded the author by granting a Khillat on this first book in modern Dogri prose.¹ Christian fathers have also rendered service to Dogri by translating some portions of the Holy Bible, viz. *Bachane Wala Koka Hai*. The first sketch of Dogri grammar² appeared in the journal of Linguistic Society of India, Vol. I, Part

¹See in the Appendices a copy of the letter from His Highness Maharaja Hari Singh of J & K regarding the grant of Khillat on the publication of the first Dogri translation of the Gita.

²See in the Appendices also a copy of the letter granting Khillat by His Highness Maharaja Hari Singh on the production of first sketch of Dogri Grammar.

4, 1932. Drew² in 1975 in his "Jammu Territory" had briefly given a note on Dogri Grammar.

Had Sir George Greierson and Professor A. C. Woolner been alive they would have seen that Dogri has turned a new page in its history and has appeared in due colours on the linguistic and literary map of India. The ball has been set rolling and it will certainly gather moss by enthusiastic writers. It is too early to give one's verdict and evaluate contemporary writers' achievements. I for one will hesitate to take the arduous task. But I cannot refrain from mentioning the pioneer work done by Professor Ram Nath Shastri who has been in the vanguard in arousing the slumbering *muse* of the Dogras. His role is eminent as a forerunner in Dogri literary activity. In this connection, I will name "A History of Dogri Literature" by Lt Col Shiv Nath published by Sahitya Akademi of India, New Delhi in 1976. He has given in it an excellent account of and a unique and marvellous picture of Dogri literature in its making and where it stands and its future. It is very critical and suggestive and thought-provoking. Professor Nilambar Dev Sharma has also published an account of Dogri literature. There are institutions which are working for the growth of Dogri literature, viz. Dogri Samstha, Dogra Mandal and Academy of Art, Culture and Languages. Collegiate journals in Jammu territory have a Dogri section. For the encouragement of students in Dogri Jammu University has instituted three examinations in Dogri Proficiency, High Proficiency and Honours "Navi Chetana" is a promising Dogri journal and so is the Dogri Shiraza' of the Academy. These are all of course hopeful signs but the best is yet too far off. In Dogri a Prem Chand or Jaya Shankar Prasad of Kamayani, Waris, Ghalib and Iqbal have to be awaited. Let us hope to achieve the laurels in poetry, prose, drama, novel, biography. Fifty years is a very short period to judge the performance of Dogri *muse*. Dogri has been recognized by Indian Academy among the 23 languages of India for the award of literary prizes and a few writers in Dogri have the distinction of winning the *Akademy* annual prizes. But that is not enough. Because self-applause is no recommendation. When a Dogri book is translated into a language other than Dogri that will be the test

of excellence of performance in Dogri literary history. Let us wait and hope. The literature sustains a language which in its turn is perpetuated by literature. Language changes while literature records the change to make it immortal. Languages dissipate even disappear without literature.

This survey in brief will naturally lead to a legitimate question. What phases of linguistic development do these writings represent? It is yet difficult to answer this question. Dogri language has received limited literary activity and that even without the existence of a dictionary. What one can safely suggest is that the writings of present generation reveal different forms of stages of Dogri language as used in their writings. There is urban Dogri and rural Dogri, i.e. Dogri of the inner belt and the outer zone. It may well be stated that the speech of the outer rural and the urban regions in an amalgamated form will eventually constitute the standard Dogri. As the 'Kings' English constitutes the norm for the language of England so does the language of Jammu Duggar central region prescribes the standard form what should be called Khari Dogri or Theth Dogri. The three belts or terrains of Dogri are distinguishable, the Pahari, the Kandi and the plains-cum-riverine region.

THE AGE OF KAVI DATT

Dogri continued to live on the tongue of its people till the age of Datt, the poet who flourished in the reign of the ruler of Duggar, Maharaja Ranjit Dev, who governed the Jammu territory from 1725 to 1782 A.D.

In all humility one must pay venerable adoration and homage to poet Datt. Datt was a true and illustrious son of the soil, each son of which should take true pride in him and his Muse. He was a representative poet of his age, for the age of Datt was both the continuation and beginning of the end of the old state of things. Maharaja Ranjit Dev of Jammu (1725-1782) was the patron of Datt. He was a man whose qualities as a ruler are spoken with the highest respect. He was a strong, wise and tolerant administrator. With his death there began changes in the principality of Jammu due to interference from outside which

ended in the year 1846 when the ruler of Jammu became a tributary of the East India Company and Jammu lost its independence. With the dawn of freedom for India and the advent of Nationalism one finds once again the dormant spirit of the people rising in the effervescent resurgence in the land of Datt's Jammu where he sang of heroic themes in the latter part of the eighteenth century.

He has left us a translation of Drona Parva in Hindi and an account of the Kangra Campaign of Brajraj, of which the latter piece contains two stanzas in Dogri,¹ one each in the Dogri of Jammu and that of Kangra. These two stanzas are representative of the two forms of Dogri spoken in Jammu and Kangra in eighteenth century. Besides these two, there is a very popular stanza, a song from the pen of Datt, which has come down to us and has been tuned to musical scale by Dr. Karan Singh, Member of Parliament of the Indian Union in his "Light and Shadow" in an admirable manner.² It appeared first in the Oriental College Magazine, Lahore in an article by Professor Gauri Shankar. This love-lorn lovely lyric of Datt (Killiae Battana Chori Ditta) was recited to Professor Gauri Shankar by Shri Vasu Dev Upadhya, the Head Chief Priest of Bhagwati Sukarala Mata when he went on a pilgrimage to this holy shrine from Bhaddu. This song has come down to us by the courtesy of the learned Pandit Vasu Deva mentioned above who saved it from the limbo of oblivion. He also gave much useful information about poet Datt and inspired Prof. Gauri Saankar with zeal for reading poet Datt's work in manuscript which he later discovered. All this matter appeared in the said Oriental College Journal of Lahore as an introduction to the works of poet Datt. Granthawali of poet Datt which was published later by J & K Academy of Art, Culture and Languages having been edited by Professor Gauri Shankar.

DOGRI PROSE

We possess this linguistic data of the past of Dogri. It will not be out of place to mention that Kangara for political

¹See the two stanzas in the Appendices.

²See it in the Appendices.

and administrative purposes may claim a separate entity, but the Dogri of Kangara and that of Jammu form one unit. We will see how the two kingdoms of Jamwals and Katochs meet at the border of Nurpur and Kotala. It was left for the Prince of Kotala, Raja Dhyani Singh to patronise the Dogri translation of Persian Rajawali, history of Kings of Indra Prastha from Yudhishtir down to Mughal Emperor Shah Jahan with exact dates, days and the year. It is a marvellous historical monumental document which the historian alone can evaluate and appreciate the epoch-making Dogri prose performance.¹ It is here that we cannot think Dogri without Kangari and vice versa. Kangari is Prachi Dogri and Jammu Dogri is Pratihi Dogri. But languages do not obey political boundary.

What other contribution to prose could Dogri make can be elucidated from the archives of Jammu and other hill states, for Dogri was the language of the court of those rulers of states or estates, however small and petty. Most of the work must have been done orally in judiciary and secretariate. Land-grants and inscriptions dedicating temples, tanks, water reservoirs and wells must have been written in Dogri. Shri Narasingh Das Nargis has also published some letters in Dogri in Urdu script in his history of the Dogras and so has done Thakur Kahan Singh Balawaria in his history of Rajput Rajagan. And letters patent through messengers, ambassadors and envoys from prince to prince in time of war and peace must have been exchanged in Dogri. Shri Dharm Chand Prashant has tried to give an outline of the story of Dogri prose in one of his essays (1968) and so has Shri Ram Nath Shastri traced the history of Dogri prose in one of his articles contributed to Shiraza Dogri. Indian Aryans were more fond of verse than prose. It is in their very nature. Their scriptures, law, dictionary, history, folklore are all in verse. 9/10 of their literary art flourished in poetry. We cannot, therefore, expect from their successors much literature in prose before the coming in of cross and the crescent.

¹See Appendices.

THE RAJAULI

The Kangra valley stands unique in possessing a chronicle of kings entitled Rajauli which is a translation in Dogri of the original Persian text of the same name. This manuscript was in the collection of Language Department, Patiala and has now been transferred to Haryana Language Department. The author had the privilege of editing the same in 1963-64 for the said department. Rajauli illustrates the development of Dogri prose. It is published in the *Saptsindhu*, a magazine of Haryana Language Department in its issue of Feb-March, 1972, Vol. 19.

The Rajauli as its name indicates is a narrative of 11 dynasties which reigned from the royal throne of Delhi. It begins with Maharaja Yudhisthira of Mahabharata fame and comes down to the times of Mughal Emperor Shah Jahan (1627-58). It was originally written in Persian by Baliram for Prince Dara Shikoh (1614-59) and rendered into Dogri by Tehaldas at the instance of Raja Dhyan Singh of Kotala (Kangra) who was contemporary of Raja Sansar Chand of Kangra (1775-1823 A.D.) The original Persian text has not so far been traced.

In the 'History of Panjab Hill States' by J. Ph. Vogel Vol. I, page 262, it is stated that about 1785, the small principality of Kotala, originally in Guler state, was seized by Dhyan Singh, Wazir of Guler State who made himself independent. Raja Sansar Chand of Kangra concluded a treaty with Dhyan Singh. Therefore, our author Tehaldas must have translated this Rajauli for his master in Dogri between 1785 and 1811, because in the latter year, Kotala was taken over by the Sikhs.

We are not as much concerned with the contents of this Rajauli as with its language. How far the material of the narration is of historical importance has to be studied by historians. Legendary kings might have been incorporated. Folk-lore must also have had its due share in such stories. But the fact remains that with the coming in of the Muslim rulers, the dates are set on firm footing, beginning with Mohammad Ghorī and coming down upto Shah Jahan with whom the narrative closes.

From the linguistic point of view, the Rajauli is a rare and unique manuscript for the study of Dogri prose of the eighteenth century. It has all the characteristics of Dogri of Jammu and

Kangri as described in the Linguistic Survey of India. In spite of the fact that it is a translation from Persian into Dogri, it has been done very idiomatically in a simple and forceful language. Construction of Persian is carried into Dogri rendering but Dogri diction and its rhythm and intonation is apparent in its stylistic rendering from Persian. Baliram must have written in elegant Persian for the royal prince. Baliram found an excellent translator in Tehaldas who did an excellent performance in his Dogri version of a very important book meant to be read by Prince Dara Shikoh, son of Mughal Emperor Shah Jahan. How one would wish if the original Persian manuscript of Rajauli could be discovered, when one could judge in what manner and to what extent Tehaldas, the translator was true to the original and how much stylistics in Dogri he owed to original Persian, the sweetest language of Asia which he rendered into Dogri which is no less sweet when compared with its original form of which it is a translation. Cadence and flow of Dogri is as delightful and charming as the sweet paintings of Kangra and Basohali and this Rajauli is the production from the pen of an author belonging to that colourful region where Dogri is the speech of its inhabitants. The inscriptions on the paintings also of that period are in Dogri written in Takari.

As the book deals with the rise and fall of dynasties, the tone of the author has been rather pessimistic. His outlook on life seems to be fatalistic, full of pathos and dismay. He shows his disdain for the vanity of human wishes and feels scorn for inhuman actions of men who aspire with intrigues and villany to gain the things of the world at the cost of losing the soul. His philosophy of life is influenced by the sorrow, pain and calamities that one meets in one's transitionary existence in this ephemeral world. The tragic times of Dara Shikoh must have something to do with the sad and distressing tone of the narrative.

PAINTER'S LETTER

There is another document in Dogri prose, the painter's letter,¹ written in Takari script by a painter Shiba to his royal

See this letter and its translation in the Appendices.

patron Maharaja Sansar Chand of Kangra (1775-1823 A.D.). It bears no date but it may be placed at the beginning of the nineteenth century when the writer's patron was at the height of his glory. The language of the letter belongs to the border region of Kangra and Jammu Dogri as it bears the characteristics of both. The subject-matter of the letter is a complaint against the king's clever accountant who puts obstacles in employing the painter in King's service. The painter is left with no alternative but to quit. The style of the letter though not much literary, is dignified, courteous for historical and linguistic study. The letter was written in 19 lines on a hand-made paper of 10"x10".

CONCLUDING REMARKS

It would be evident from the above account that Dogri prose was cultivated in the later part of the eighteenth century in the Kangra-Basohali territory. The language of the painter's letter to Raja Sansar Chand of Kangra and that of Rajauli belong almost to the same period and was spoken perhaps in this border land of Kangra and Jammu to which poet Datt belongs. Basohali and Kangra Schools of Painting bear close affinities to the school of literary art as practised under Raja Sansar Chand of Kangra, Raja Dhyan Singh of Kotala (Kangra) and Maharaja Ranjit Dev of Jammu. In fact eighteenth century was a bright period in the history of this part of the country. These three patrons of literature and the art of painting brought glory to their principalities.

As already mentioned Dogri has turned a new and important leaf in its literary history and has given a fair account of its capacity to appear in different forms of literature. But the best is yet to come as previously noted. Genius is 90% hardwork with intuition following it. The dormant qualities of heart and head if exercised and channellised in right direction to discover reality will surely give birth through the Dogri Muse what Dogras can think, speak and write about the life of Duggar, its virtues and vices, the good and evil. The ideal and effort of course should be *तमसो मा ज्योतिर्गमय* (lead me to light from darkness).

Regarding Dogri's struggle for survival one is reminded of the principle of the survival of the fittest, if not of the worst.

It all depends upon Means and Ends. Dogri had so far remained mainly on the tongue of the people ever since it was born. It has started regularly appearing in public in Devanagari script only since 1934. Since then upto 1980 is not a long time for literary traditions to take shape and form.

The story of Jammu, its literature and culture is as heterogeneous as the tale of its speech. To evolve a synthetic pattern of Dogri elegance and idiom, to bring to light its heart and soul in black and white is a difficult task. The present generation has a stupendous task to perform. It has to avoid plagiarism. It has to do original, hard and vigorous thinking bereft of multilinguism, and the Dogri has to be Khari Dogri, Theth Dogri, Taksali Dogri and not a Babel of tongues, a mixture of Hindi and Panjabi and Urdu and English. We have yet to produce Ayodhya Singh Upadhyaya who wrote डेठ हिन्दी का ढाठ. Let us wait and hope for life is long and time is longer still. Optimism alone can lead life to its ultimate aim.

The pattern of Dogri literature is bound to be multi-coloured like other literatures. The flora and fauna of Duggar, its physical features and its climate and weather conditions will make the multi-coloured literary pattern. Its climate varies from the burning and scorching heat of the Samba range to the zero point of snow-line of Kud and its soil too varies from the waterless craggy and sultry earth of Kandi to the luxuriant oases of Saruinsar and Manasar and the reverine region of Bajwat.

The greatest contribution that the Dogras have made to Jammu region is the consolidation of its different units into one whole, which go to make Jammu. The Dogras will have to apply their ability and skill to preserve and improve upon what they have inherited in legacy from their ancestors. The योगक्षेम of Gita will then be suitably exemplified in the life of Duggar.

To the evolving pattern of any culture contributes the precious heritage which earns the gratitude of the succeeding generations. This process can be initiated as well as accelerated through a judicious coordination of the language and the strands of composite culture of Duggar. The warp and woof of language and culture will make a precious and lively garment

for Dogras. Language and culture survive emperors and their empires, kings and their kingdoms, princes and their principalities. The lasting values of human worth, intrinsic and exquisite in character are cultural and linguistic as embodied in the language and literature of a race, nation and society. Language tells its own tale and relates the story of its speakers and through the key of knowledge we come to know why we speak as we do.

It is quite appropriate here to make a mention of the recently set up full size bronze statue of Pandit Prem Nath Dogra (1884-1972). It stands at the gateway of Jammu on the right bank of the Jammu *Tawi* Bridge hailing all those who come to the land of Dogras. This monument is the most befitting memorial to a great son of his motherland, the Duggar Desh. He was born in 1884 in the renowned family of Dogra Brahmins of Samailpur village situated at a distance of 13 miles east of Jammu across the left bank of the Tawi river. He graduated in 1908 from the Forman Christian College, Lahore of great name and fame, after having matriculated in 1904 from the Central Model School, Lahore, where his revered father Pandit Anant Ram was working as a Manager of Jammu and Kashmir State Property in the then British India.

After 1908, he served the Jammu and Kashmir State Government in various capacities in civil service cadre till he retired prematurely in 1932 as a Deputy Commissioner, Muzaffarabad in Kashmir Province now in Pakistan.

After his retirement, with great zeal, fervour and selfless devotion he served his homeland in particular and whole of India in general under the Democratic Rule of Free India. He had the privilege of being the president of famous All India Organisation of Jana Sangh and renowned Rashtriya Swayam Sewak Snagh. Now after his demise his statue stands in full height of glory as a beacon light to his people whom he served with all his heart and soul. The Dogras and all Indians will remember him as a sober, serene and solemn statesman and a great leader of men in weal and woe and hold him high with the highest honour, regard and respect. May they follow his

statuettes too. During his life Pandit Prem Nath Dogra served his people with great zeal and fervour and created a public trust of his property so that even after his death general public may continue to derive benefits. He was a great magnanimous soul, a hero among Dogras in Democratic Free India of which J & K forms a precious unit and for whose people he fought for their fundamental rights.

Language remains a very potent bond of union even in the midst of diversity of appalling intensity. Let us, therefore, lay more emphasis on the fundamental unity than on the non-essential diversity to enable the Dogras to live under the canopy of peace and hope and make contributions to the language, literature and culture of their homeland for the glorification of Dogras and their speech, Dogri.

Literature is synonymous with history according to Sanskrit phraseology for the word *sahitya*, i.e. literature bears phonetic affinity to *itihasa* by a sound metathesis, reading (*itihās*) from the last letter, viz. *sahitya* : *itihās*. Philology and Semantics will stand by this close affinity. Literature reflects the mind of man expressing itself in the word. Thought and deed of man is reflected in literature and narrated in history. The genius, intuition, inspiration and imagination of the poet turns the narrative of his time into poetry or prose as he chooses. Muse adds melody and rhythm to the dry and dead facts of history.

The Epics in India, the Ramayana and the Mahabharata relate the episode of the wars of Rama and Ravana and Kaurava and Pandavas. The beginnings of the Hindi literature start with Prithvi Raj Raso, a glorious ballad in Hindi. Datt sings of Drona's deeds in Epic history and Kangara campaign of Braj-raj Dev.

In the case of Dogri which has very recently appeared on the literary scene in the linguistic drama of Indian languages, we have yet to see in Dogri a Prem Chand or a Jaya Shankar Prasad. In order to produce in Dogri literature the literary giants as in other languages, there will have to be a very close liaison between life and literature, which is possible only if the

literary artist understands through identification the depth and intensity of the life of the common man. Then alone life and literature (जीवन साहित्य) can become mirror of history (इतिहास दर्पण), a thing of pride and exaltation and adoration for all generations. “ओं नमो भगवते वासुदेवाय ।”

APPENDICES

सम्बत् १९३७ विक्रम के तिहारों का वर्णन

I

श्रीयुक्त मशीरिखास मलका कैसरिहिन्द जनरलि असाक इंगलिशय; इन्द्र महेन्द्र महाराजा रणवीरसिंह साहिब बहादुर सिपरि सलतनत इंगलिशय: जी.सी. ग्रेस.आई. जी की आज्ञानुसार पंडित भास्कर जी ने संपूर्ण लोकों के उपकार के लिये सं० १९३७ का तिथिपत्र बनाया ।

जंबू

गौर विद्या विलास नामक मुद्रायंत्रालय में शिवामल के अधिकार से मुद्रित भया ।

II

संवत्सर के तिहारों का वर्णन

संवत् १९३७ चैत्र शुदि

प्रविष्ट तिथि वार

३०	१	श०	दुर्गापूजन वत्सरारंभ है कलश स्थापन करणा चंडी-पाठ प्रारंभ करणा इस दिन श्वेतकल्प का श्राद्ध करणा तिलक व्रत का प्रारंभ आरोग्य प्रतिपदा व्रत विद्या प्राप्ति व्रत इन व्रतों का विधान श्री रणवीरसिंह व्रत रत्नाकर में देखना चाहिये जिसने करना होवे ।
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वैशाखी

१	२	रवि०	मेघेऽर्कः पुण्यं इस दिन में वालेंदु द्वितीया व्रत उमा पूजन करना नेत्र व्रत अश्विनोः पूजनम् ।
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प्रविष्ट	तिथि	वार	
२	३	चं०	इस दिन सौभाग्य गौरी व्रत है गौरी दोलोत्सव मन्वादि श्रीरामचन्द्र दोलोत्सव, गौरी अरुंधती व्रत ।
३	४	भौ०	इस दिन गणेश पूजा विष्णु पूजा ।
४	५	बु०	इस दिन में त्रिरात्र सांध्यम् श्री व्रत चंद्रमा का पूजन करना हयग्रीव व्रत श्री पंचमी कल्पादि पंचमी श्राद्ध करना पृथ्वी का पूजन करना ।
५	६	वृ०	इस दिन कुमार व्रत स्वामि कार्तिक पूजन ।
६	७	शु०	इस दिन सूर्य व्रत सूर्य पूजा करणी नूतन सप्तमी व्रत नाम सप्तमी व्रत ।
७	८	रवि०	इस दिन में भवान्या उत्पत्ति भवानी यात्रा देवी पूजा बाहु के किले में श्री महाकाली का मेला दुर्गाष्टमी ।
८	९	चं०	श्रीराम ९ श्रीरघुनाथ जी दे मंदिर गुमत में मेला इस दिन राम जयंती व्रत मातृ पूजा चतुः षष्ठि योगिनीनां पूजा ।
१०	१०	भौ०	इस दिन धर्मराज का पूजन करणा ।

III

MINISTER-IN-WAITING—JAMMU AND KASHMIR
(STATE DEPARTMENTS)

No. 6509

Srinagar,
6th Sept., 1935.

Dear Sir,

Further to the Political Secretary's letter No. PB/8036 dated the 15th August 1935 I have pleasure in sending you here-with a sum of Rs. 300/- in G.C. Notes being a Khillat granted by HIS HIGHNESS the Maharaja Bahadur for the laudable effort made by you in bringing out an edition of the Bhagwat Gita in the Dogri Language.

Please send me your stamped receipt for audit purposes.

Yours sincerely,

Sd/—Major

Secretary to the Minister-in-Waiting.

Pt. Gauri Shankar, M.A., B.Litt (Oxon)

Lecturer, Govt. College,

Lahore

IV

HIS HIGHNESS' GOVERNMENT, JAMMU AND KASHMIR
FROM

The Minister-in-Waiting,
State Departments,
Srinagar.

ENCLOSURES :—Rs. 200/—
TO

Pt. Gauri Shanker, M.A., B. Litt.,
Lecturer Govt. College,
Krishen Nagar, Lahore.

No. 9088 Dated Srinagar the 15th/23rd July, 1934.
Jammu

SIR,

With reference to your letter dated Oxford the 22nd June, 1932 to the address of the Hon'ble Prime Minister, I have pleasure to inform you that His Highness the Maharaja Bahadur has been pleased to sanction the grant of a Khillat worth Rs 200/—in recognition of your book entitled "A Short Sketch of Dogri Dialect." The amount is remitted to you herewith for which please send a formal stamped receipt for audit purposes.

Yours faithfully,

Sd/Major

for Minister-in-Waiting.

V

LOVELY LITTLE LYRIC IN DOGRI SET TO TUNE IN MUSICAL
SCALE BY DR. KARAN SINGH, M. P.

किल्ली ऐ बत्तना छोड़ि दिना
इब्भै साथै कन्नै भरी ल्यानियाँ पानी
लोक बुरा इस गंगथा दा
अनदोसियाँ की दोस दिदा है जानी
कियां कुसै कन्नै हस्सना बोलना
कियां कुसै कन्नै गल्ल गलानी
सिक्ख दियां मिकी देवी दत्ता
सस्स ननान कियां समझानी

पृष्ठ ४६, भूमिका, कवि दत्त ग्रन्थवलि
प्रकाशित जम्मू कश्मीर अकाडमी, १९६५-६६

VI

SPECIMEN IN DOGRI

ब्रजराज पंचासिका

I (कांगड़ी भाषा में)

तद्धां ही बभूरा असां जहलूं चंब्यालवला ।
खुस्सया पठयारा मत्त कीती जो गुआलां दी ॥
गाहने ही लंघी वुत्त नदी षरी भारी हरा ।
माछी भौरा आइ बूंदे फौज जमुआलां दी ॥
अज्जे कल्ले मंभ मिली लहैरा सां गुलेरिआं जो ।
पौसी हुरा चाल उन्हां कन्ने डडुआलां दी ॥
बप्पड़े सिबैए बड़ा जोर पाए मिली जांघे ।
बोल्या वुत्त रहसी क्या चैड़ जसुआलां दी ॥ १८ ॥

II (डोगरी भाषा—जम्मू)

ठंडे ठंडे पाणी जिन्है पीतै बरफानी भलो तौहिया दा पानी हुन
चेतै कुस आउंदा ।
मिट्ठे चूपे जिन्है अंब छैल पंजलै दे कुत्थे खरबूजा हुन तिद्धै
मन भाउंदा ।

लिषि लिषि थक्के नैन पक्के राह दिक्खि २ ।

पइ बरसांत फिरी उंधे मन सांत भयो ।

असे बखी कैसकी तुसाडा मन आउंदा ॥ ४६ ॥

[These two extracts from Braj Raj Panchshika show the difference in the use of Kangari & Dogri by poet Datta. See Kavi Datt Granthavali published by J & K Academy of Art, Culture and Languages, 1965-66 which includes Datt's Vir Vilasa, a translation in verse of Drona Parva of Mahabharata and Braj Raj Panchasika, and Bara Mah.

VII

EXTRACT SPECIMEN

अथ राजावलि की भूमिका

श्रीपति गणपति सारदा सिमरों मन चित लाय ।
दिल्लीपति जेते भये बलीराम तिहिं गाय ॥ १ ॥
राम जुधिष्ठिर आदि लै साहजहाँ लों जेत ।
भिन्न भिन्न वर्नन किये संवत सहित जु तेत ॥ २ ॥
उदै भाल जु वसालमति ध्यान सिंह रणधीर ।
थाप्यो श्रीपति अचल करि गोपाचल वजीर ॥ ३ ॥
राजन में साहस बडो जस प्रताप आधार ।
मात कियो संसार चंद्र वाजी सुतरंज धार ॥ ४ ॥
सभ राजा आसित बसे निस दिन देत असीस ।
ध्यानसिंह अरिको दमन जीवहु लाष बरीस ॥ ५ ॥
जिनकी आग्या ते लिष्यो दिल्लीपति बष्यान ।
लेखक दारासाह को बलीराम सुरग्यान ॥ ६ ॥
सुख संपत् तृणवत् तज्यो भयो तीव्र वैराग ।
बरन्यो जो कछु तिन लिष्यो टहलदास बड़भाग ॥ ७ ॥

(इति मंगलाचरण वर्णनम् । अग्रे वृत्तान्त लिख्या)

फारसीआ विच बलीराम लिपदा है—जो हे पातसाहो दुनियां दी वफादारी मेरे कछा सुणों । दौलता तसल्लता ऐस्वर्ये उपर मगरूर नहीं हो । एह दुनियां मौंतीं नजरी आउंदी अहे । अपर अस्थाडे समझणे विच घाहे सिरे पर ओस पई दी अहे । एह संसार बेवफा झूठा है । अपर सच लभदा हे और तसवीर है***आपणे गी आपूं उपर मगरूर करी कुस तरां दिआं अभिलाषां पेड पाई बाजी आबंला दी जीती लेंदा है संसार पेड सुतरंजे दी हे । मुहरे गुआई ओडक मात होग । अफसोस सौ अफसोस तिन्हा दिआ अकली की मस्त दुनिया दे क्या प्याले दुखे गमे दे लवालव पीदें ।

VIII

PAINTER'S LETTER TO RAJA SANSAR CHAND OF KANGARA¹

श्री रामजी

ओं । श्री महाराजाधिराज श्री महाराजा परम भट्टारक श्री श्री श्री संसारचंद सलामत जी दे वसदिसे नफरे चीत्रहरे सीवे दीन दीन प्रति जे देअ चरण बंदणो अरज सम्हाली उप्रंत वदीत् श्री महाराजे धरमे करी नफर खुसी हे । श्री महाराज जी की संसारी सुरजी सदा सलामत वडे अनंदे बीच रपेजी हा अनेक प्रजादा भला होए अगेजी महाराजा जी अरज अदेही जे साहवे फर-माएआ था जे तु हुण घरे की मत जांदा जे जासी ते मै मारधा तुध मे कछ रेहा करणा । से महाराजा जी साहवे सच ही फरमाएआ था । प्रीथम खाणे वाभी हा साहवे मारणे लए, दुआ साहवे नफरे उप्र मैहरवाणी करी । की दीषा गोदुए बपी दी करी रोजगार बगसेआ । तीदा एहे हकीकत है जे कएथ सरदारो तीसा रोजगारि बीच नहीं दींदा । समा डीचक दींदा है ते नफर लेंदा नहीं । साहवे फरमाए था जे तुं टबरा की लैई आहा, ए भली होई जे में अंदे नहीं जी हा साहवा दा नफर भोजने वाभी खराब होएआ वी ते तीहनां भी खराब होणा था से इथु करज करी रोपईए पराए चुकी चुकी खाधेआ पर हुण कोई नहीं दींदा जी महाराजा जी पेटे छडी कोई नहीं जे कोई अघकुअघ करदा से पेटे वासते करदा ईहां कोई नहीं करदा जी मेहरवानी करी नफर वीदा करणा हुण महा-राजा जी असे भोजने छुटेआ लाचार हा भुली चुकी लीखेदी नफर की तकसीर माफ करणी जी जी जी ।

¹See Journal of American Oriental Society, Vol. 86. No. 2. page 210.

IX

TRANSLATION OF PAINTER'S LETTER¹

(Invocation to Shri Rama)

Om. To the illustrious Rajadhiraja, Maharaja Paramabhattacharaka Sri Sri Sansar Chand (May peace be his !), from his humble servant, the Painter Shiba. Every day he (Shiba) salutes you with Jai Deya : Pray grant acceptance of his touching of your feet. Now be it known that owing to the righteous rule of the Maharaja, this humble servant is happy. May the Lord of the World keep you (lit. "the master") in safety and joy, that your countless subjects may be blessed.

"Further, O Maharaja, this is my humble submission : that you had said (to me) : "Do not go back to your home; if you do, I will punish you. Stay you now by my side in future." I believe, O Maharaja, that it was truth indeed that you spoke for, just, am I without food; I am, in fact, dying. Secondly truly did you show great kindness to me, your humble servant. So much so that you granted me employment by the side of (/under the care of) Gaudhu. But the reality of that 'employment' is that the Accountant Sardaru does not give me anything out of that. He offers me taunts instead : he does not take (enrol ?) your humble servant.

"You had said that I should bring my family over. It is well that I did not bring it, for just as your humble servant here is fallen on bad days and is without food, so would they (the family) have suffered. Your servant has been living on debts (of several rupees) that he has incurred here. Now, however, nobody gives (a loan) any more.

"The thing that matters is one's own self (lit. "belly"). All rights or wrongs that anyone does he does for his own dear self, and not without a cause. Do be kind, O Maharaja, and allow your humble servant now to depart. He is helpless for here he goes without food And forgive, please, the sins and faults of this humble servant."

¹See Journal of American Oriental Society, Vol. 86, No. 2, Page 210.

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